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GENRES OF LITERARY REPRESENTATION: OCCASIONAL POEMS TO ARCHBISHOP JÓZSEF BATTHYÁNY*

Summary: The Neo-Latin occasional poetry is a rarely explored field of Hungarian literary history. József Batthyány was addressed with almost 160 – mostly printed, but some in manuscript – works of art, poems and speeches during his 40-year service as high priest. The main idea of these was the overwhelmingly excessive appraisal of his pastoral and personal merits. The apropos of the works were the Archbishop-Cardinal's birth and name days, his investiture into ecclesiastic positions and his diocese visits. In this study I examine the poems from the point of view of their genre, including the theoretical background of some 18th-century poetics, among which the *Palaestra* by Jacob Masen undoubtedly had the biggest influence on the contemporaneous poetic approach.

Key words: József Batthyány, Neo-Latin occasional poetry, Jacob Masen, baroque poetic practice, representation

Occasional literature, more specifically Neo-Latin poetry is a rarely explored field of Hungarian literary history.¹ Research so far has mainly concentrated on the occasional Latin poetry of humanism and baroque and its influence on Hungarian literature. The studies on this subject have emphasized how this genre, whose literary value is at least questionable, continuously lost its aesthetic value and meaning.²

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¹ For the research history of occasional literature in the national language see the summary by Éva Knapp: KNAPP É.: „*A Lói Tanács Zabolázója*”: Berei Farkas András vándorköltő élete és munkássága, 1770–1832 [“Who curbs the Council of Ló”: The Life and Work of the Wanderer Poet Farkas András Berei, 1770–1832]. *Zebegény* 2007, I 15–16. The studies dealing with the Latin poetry of the more renowned poets who had also written occasional poetry, for example Ferenc Faludi, János Krizosztom Hanulík, Pál Németi, Miklós Révai, were mainly written in the 1930s and 1940s. More recently, István Jelenits, László Szörényi, and Attila Sándor Tóth have carried out researches on occasional Neo-Latin Hungarian literature, observing poetical and genre aspects as well.

² Cf. VARJAS B.: *Alkalmi költészet* [Occasional Poetry]. In KLANICZAY T. (ed.): *A magyar irodalom története 1600-ig* [The History of Hungarian Literature until 1600]. Budapest 1964, 305–308; TARNAI, A.:

However, we cannot ignore that even at the end of the 18th century, when the Hungarian language gained a lot of ground, Latin poems addressed to clerical and secular notables were written in great numbers. The *Annalen der Literatur und Kunst in dem oesterreichischen Kaiserthume* remarks mockingly in an article which appeared in an 1809 issue:

“Carmina occasionalia sind in Ungern das, was die Sonetti bey den Italienern sind. Ihre Zahl ist Legion. Natürlich muss in einem solchen Lande sich jeder für einen Dichter halten, der nur irgend ein Carmen onomasticum zusammen gestümpert hat.”³

József Batthyány⁴ was addressed with almost 160 special works of art, poems and speeches during his 40-year service as high priest. (The majority of the works were printed, but there are many in manuscript form. The largest collection of the poems addressed to Batthyány can be found in the *Collectanea* collection of the Library of the Archdiocese of Esztergom–Budapest.)⁵ Their main idea was the overwhelmingly excessive appraisal of his pastoral and personal merits. The apropos of the works were the Archbishop–Cardinal’s birth- and name-days, his investiture into ecclesiastic positions and his diocese visits.

These poems were important parts of the representation and the course of the ceremony of these illustrious occasions, as the majority were performed publicly in order to please the Archbishop and the participants. Most of the poems revive the baroque practice of mannered poetry; this can be attributed to the wish to please. This baroque practice can be described with a graceful and virtuoso poetic technique which can be observed through the daring use of metrics and stylistic tools. In line with the representative manner of the baroque, the content is rather unimportant; these poems are mainly characterized by overdone meaninglessness.

The authorship of the poems is often not known; in other cases all we have is a single name. Many poems were written by unnamed grammar school and seminar students as part of their poetic exercises. Apart from the unknown poetasters, some better-known poets wrote greeting poems to Batthyány, for example Ferenc Faludi, János Krizosztom Hannulik, József Grigely, or Simon Fába.⁶

Deákös rokokó költészet [The Latin Poetry of the Rococo]. In KLANICZAY T. (ed.): *A magyar irodalom története 1600-tól 1772-ig* [The History of Hungarian Literature from 1600 until 1772]. Budapest 1964, 577.

³ Quoted by FENYŐ I.: *Az irodalom reszpublikájáért: irodalomkritikai gondolkodásunk fejlődése 1817–1830* [For the Republic of Literature: The Development of Our Literary Critical Thinking]. Budapest 1976, 186.

⁴ József Batthyány (1727–1799): Transylvanian Bishop in 1759, the Archbishop of Kalocsa from 1760 until 1776, the Archbishop of Esztergom from 1776 to his death. Pope Pius VI appointed him Cardinal in 1778. More about his career: CZÉKLI B.: Batthyány I. József. In BEKE M. (ed.): *Esztergomi érsekek 1001–2003* [Archbishops of Esztergom from 1001 to 2003]. Budapest 2003, 347–354.

⁵ I would like to thank the director of the Bibliotheca, Béla Czékli, for his help in collecting and examining the works.

⁶ For the edition of Ferenc Faludi’s poem see: BÁTHORY O.: Faludi Ferenc ismeretlen latin nyelvű verse Batthyány József esztergomi érsekhez [Ferenc Faludi’s Unknown Latin Poem to József Batthyány]. *Irodalomtörténeti Közlemények* 117 (2013) 204–205; HANNULIK J. K.: *Ode de serenissimo regio hereditario principe archi-duce Austriae et incl. regni Hung. palatino Alexandro Leopoldo et [...] principe Jos.*

This group of texts, which was organised around the person and nobility of Batthyány, can serve as a suitable sample to draw some general conclusions about Hungarian Neo-Latin poetry. In this study I examine the poems from the point of view of the genre, including the theoretical background of some 18th-century poetics. Among those, the *Palaestra* by Jacob Masen undoubtedly had the largest influence on the contemporaneous poetic approach.⁷ The other poetical compendia I have studied convey the ideas of Masen, so does the *Institutiones poeticae* by Joseph de Jouvancy, which in turn was the model for the textbook entitled *Institutiones ad eloquentiam ad usum scholarum Hungaricarum*.⁸ In Lukács Moesch's *Vita poetica* (Nagyszombat 1693) we can also find traces of knowledge about Masen's work.⁹ Although Moesch's dramatized poetics had less impact than the Jesuit compendia, it may be the closest to the baroque poetic practice reflected by occasional poetry.¹⁰

According to the genre theory of contemporaneous poetics, most of the poems addressed to Batthyány are elegies (i.e. poems written in distichs, without any major restrictions about their subject matter), or more precisely elegiac or elegy-like (*carmen elegiacum*). In the second part of his poetics handbook, Masen deals with *poesis elegiaca* before *poesis heroica* and *lyrica*. As he puts it, "he begins the study of genres with the lower kinds of literary genres."

*Ab infimo scribendi genere, quod Elegiaci est carminis, ordior neglecto
Epigrammate. [...] [Elegia] imo postea Epistolarum etiam vice fungi*

e comit. de Batthyán [...] grammatophylacii instituti historico-diplomatici quod indefesso conatu Martini Georgii Kovachich Budae XVII. Kal. Dec. a MDCCXCIII. summo omnium bonorum civium gaudio apertum est [...]. Pest 1793; HANNULIK J. K.: *Ode [...] Principi Iosepho e Comitibus Batthyán Primati regni Hungariae e vivis erepto ad Diem III. Febr. MDCCC.* Pest 1800; GRIGELY J.: *Ode Honoribus [...] Iosephi [...] de Batthyán [...] dum canonicam parochiarum visitationem ut pastor apostolicus perageret Budae et in regio Archigymnasio tertiam grammatices classem ex doctrina religionis ad examen vocaret, oblata a Iosepho Grigely memoratae classis Professore Anno 1795.* [Buda] [1795]. For Simon Fába's poem written to Batthyány see: Simonis FABA [...] *Carmina*, edita per Michaellem TERTINA. Kassa 1799, 144–145.

⁷ MASEN, J.: *Palaestra eloquentiae ligatae*. Vol. I–III. Köln 1682–1683. The rhetorical and poetical manuals by Masen might have been the most widely read contemporaneous literary theoretical works, which not only renewed Jesuit rhetoric and poetics; similar theoretical works up to the age of Enlightenment adapted the methodology of the *Palaestra*, which had been drawn from rhetorical-poetical practice. TÜSKÉS G. – KNAPP É.: Jacob Masen irodalomelméleti műveinek magyarországi hatástörténetéhez [On the Influence of Jacob Masen's Literary Theoretical Works in Hungary]. *Irodalomtörténeti Közlemények* 100 (2004) 139. Masen's poetical compendium is detailed by TÓTH S. A.: *Jacobus Masenius poétikája* [Jacob Masen's Poetics]. Szeged 2008.

⁸ See TÜSKÉS–KNAPP (n. 7) 143–144; JOUVANCY, J.: *Institutiones poeticae ad usum collegiorum Societatis Jesu*. Venice 1718. This work by Jouvancy (which was published in Hungary in Nagyszombat in 1720) was the recommended poetical textbook by the *Ratio Educationis* in 1806. Cf. MÉSZÁROS I.: Az 1777-i és az 1806-i *Ratio Educationis* tankönyvei [The Textbooks of the *Ratio Educationis* in 1777 and 1806]. *Magyar Könyvszemle* 96 (1980) 365. – The *Institutiones ad eloquentiam, Pars posterior: institutiones poeticas complectens ad usum scholarum Hungaricarum* (Nagyszombat–Buda 1787) was the Hungarian 'reprint' of the textbook recommended for Austrian schools (*Institutiones ad eloquentiam ad usum scholarum Austriacarum*. Vienna 1778).

⁹ See TÜSKÉS–KNAPP (n. 7) 142.

¹⁰ Cf. BÁN I.: *Irodalomelméleti kézikönyvek Magyarországon a XVI–XVIII. században* [Literary Theoretical Handbooks in Hungary in the 16th–18th Century]. Budapest 1971, 77.

*coepit, atque omnem earum complecti varietatem et materiam nec laudis tantum, reprehensiones, vota, gratulationes, praecepta, amores, sed et bella ac triumphos narrare.*¹¹

Masen explains how the topic of elegiac poems had changed over the time, as this poetical genre, which was originally meant to express grief and gratefulness, also recounts appraisal, reprehension, advice, love, as well as typically epic themes such as wars and victory processions.¹² The second book of *Institutiones ad eloquentiam* (1787) expresses this similarly when it says about elegies that “*Materia carminis elegiaci olim, ut mox antea dictum, tristes res tantum erant, postea omnis generis argumenta carmine hoc tractata sunt.*”¹³ The word *elegy* rarely appears in the titles of the distichal poems addressed to Batthyány; more frequently either the word *carmen* is used or just Batthyány’s titular and the name of the occasion. In some cases there is a word in the title which was originally a noun form of an adjective that stood next to the word *carmen*. This word referred to the content of the poem and was mostly of Greek origin. An example is the word *onomasticon* (name-day greeting), which comes from the expression *carmen onomasticum*.

The sub-genres which are similar to the *onomasticon* are introduced by Masen in a separate chapter. Jouvancy and the poetical textbook from 1787 also mention them. They also mention that these are not real genres, rather some collocations which refer to the content of the poem.¹⁴ Masen mentions the following sub-genres: *genethliacon sive natalitium*,¹⁵ *epithalamium sive nuptiale carmen*, *votiva* (including *soterica*), *propempticon seu hodoeporicon*, *apobaterion*, *epibaterion*, *protrepticicon sive nutheticicon* (“*adhortativum Latine*”), *eucharisticon seu gratiarum actorium*, *syncharisticon sive euphemia*,¹⁶ *panegyricus*, *epicedium*, *dirae seu erinnyes*. Some of these poetic species can be found amongst the poems addressed to Batthyány (not only the elegies, but lyrical poems, too.): apart from the above mentioned *onomasticon*, we have examples of Latin *genethliacum*,¹⁷ *syncharisticon*¹⁸ (the greeting for a person who has recently acquired a new position), *encomium*,¹⁹ *carmen sotericum*²⁰ (gratefulness for recovery),

¹¹ MASEN (n. 7) II 3.

¹² *Ibid.*

¹³ *Institutiones ad eloquentiam*... (n. 8) II 290.

¹⁴ The sub-genres of occasional poems are described even by Scaliger: J. C. SCALIGER: *Poetices libri septem*. [Genf] 1594, 381–425. See the lists of the mentioned sub-genres: MASEN (n. 7.) I, 74–82; JOUVANCY (n. 9), 139–147; *Institutiones ad eloquentiam*... (n. 8) II 6–7.

¹⁵ “*Genthliacum [!] sive natalitium, quod in natali infantis die aut etiam recursu ejusdem, quot annis recitari potest [...]*” MASEN (n. 8) I 75.

¹⁶ “*Syncharisticon sive euphemia [...] est Carmen, quod post delatum honore, aliquem, aut rem praeclare gestam amicis canimus.*” MASEN (n. 8) I 76.

¹⁷ KLOHAMMER, F.: *Eminentissimo [...] Iosepho e com. de Battyán [...] natali die in III. Kalendas Februarii incidente nomine Gymnasii Pestiensis Scholarum Piarum*. Pest 1797.

¹⁸ The greeting poem written by the poetical class of the Pozsony grammar school: *Syncharisticon celsissimo [...] Iosepho e comitibus de Batthyán [...] a poesi Posoniensi*. Pozsony 1776.

¹⁹ HÜROS-ZSUFFAY, J.: *Encomium: eminentissimo [...] Iosepho e comitibus de Batthyán [...]*. S. l. [1792]. – The *encomium* is the equivalent of *panegyricus* among the sub-genres listed by Masen. MASEN (n. 8) I 80.

²⁰ *Carmen sotericum quod, reddita, aucta et confirmata etiam salute tanti principis Gymnasium Reg. Pesthiense [...], mecoenati iuventutis Hungariae [...] principi, cardinali, patri [...]*. Pest 1796.

*epicedium*²¹ (grief poem), and the related *epitaphium*.²² Besides, examples of *protrepticon* can be found, however, they are in Hungarian.²³ Although it is not a greeting poem, the *prosagoreuticon* is also included among the poems addressed to Batthyány.²⁴

After the lyrical-epic poems, another large genre group of the poems to Batthyány are the lyrical poems. From the metrical point of view they characteristically imitate the stanza of the Horatian ode and they often have the word “ode” in their title. Masen deals with lyrical poems (*carmen lyricum*) in the *lyrica poesis* part of his book. This corresponds to today’s lyrical poetry, however, Masen understands the various forms of odes under this term.²⁵ According to the German Jesuit writer lyrical poetry is a special form of the *eloquentia ligata* (poesy), as far as the pleasantness of the elegy (*suavitas*) is accompanied by a certain heroic majesty (*maiestas*). Meanwhile lyrical poetry is also the most difficult form of poetry, because hitting the right style is “*robustiore magisque exercitatum manum postulat*”.²⁶ At the same time the thematics of lyrical poetry can be as varied as that of the elegy, but more majestic and sublime topics are suitable for the lute-poem.²⁷ Amongst the authors of the odes written to Batthyány we can find well-known names such as the author of a poetical-rhetorical textbook, József Grigely²⁸ or the member of the “Árkádia” poet group, János Krikszotom Hannulik.²⁹ Hannulik dedicated his poem, which is also interesting from the point of view of the history of science organization, to palatine Alexander Leopold and to the Archbishop-Cardinal, József Batthyány. The occasion of writing the poem was when on the 15th September 1793, after many years of preparation, Márton György Kovachich opened his scientific institute, the so-called *Grammatophylacium*, whose opening was financially supported by the primate.³⁰

²¹ NAGY, F.: *Carmen [...] cardinalis Iosephi comitis a Battyán regni Hungariae primatis anni sacerdotii jubilaeo millesimo octingentesimo primo sacratum sed anno 1799. 23. oct. praemortui posthumis honoribus cum planctu exhibitum*. Veszprém 1799.

²² SCHAFFRATH, L.: *Epitaphium quo eminentissimo principi cardinali archi-episcopo Strigoniensi [...] Iosepho e comitibus Batthyániis [...] L. B. S. C. V. parentavit*. Pest 1799. – Masen – just like Scaliger – deals with the *epitaphium* together with other kinds of grief poems (*epicedium, naenia, parentalia, inferiae, monodia, threni*). Cf. SCALIGER (n. 14) 425–427; MASEN (n. 7) I 81.

²³ NAGY, F.: *Protrepticon után való magyar ösztön*. Pozsony 1796.

²⁴ *Prosagoreuticon sive Salutatio agratulatoria qua excellentissimi Transylvaniae*. Manuscript from 1760. (Library of the Archdiocese of Esztergom-Budapest. Coll. I. 34.12). The expression in the title comes from the Greek verb προσαγορεύω meaning ‘to greet’, ‘to welcome’, so *prosagoreuticon* basically means greeting poem.

²⁵ MASEN (n. 7) II 330–332.

²⁶ *Ibid.* 325.

²⁷ *Ibid.* 326.

²⁸ GRIGELY, J.: *Ode honoribus eminentissimi cardinalis, et principis Iosephi e comitibus de Batthyán archi-episcopi Strigoniensis [...] dum canonicam parochiarum visitationem ut pastor apostolicus perageret Budae et in Regio Archigymnasio tertiam grammatices classem ex doctrina religionis ad examen vocaret*. S. I. 1795.

²⁹ HANNULIK (n. 6).

³⁰ The *Grammatophylacium* was part of the historical-archival institute, organized by Kovachich. It consisted of a library and a scriptorium, and was located in Kovachich’s flat at the Bécsi kapu square.

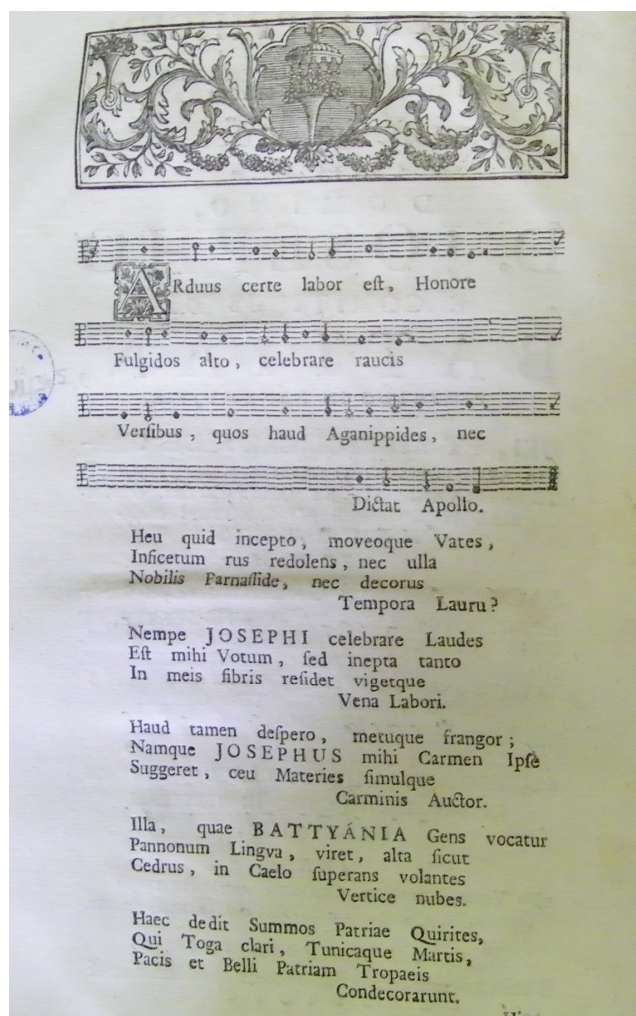


Fig. 1: The greeting poem of the College of Kolozsvár from 1760

Amongst the lyrical poems we can find works whose title refers to its metre, for example *saphici* [!] *festivi*.³¹ The glorifying and grateful poem, *Carmen Sapphicum*, written in Sapphic stanzas, was the gift of the Reformed College of Kolozsvár to Batthyány, who visited the school as Transylvanian bishop and the Archbishop of Kalocsa on the 4th June 1760.³² (Fig. 1).

³¹ *Hexametri atque saphici festivi* [...] *Josepho de Batthán* [...] *occasione archiepiscopalis inaugurationis* [...]. Buda 1760.

³² *Carmen Sapphicum, idque encomiasticum et votivum*, [...] *D. Josepho e comitibus Battyán*, [...] *a Collegio Reformatorem Claudiopolitano in devotissimi obsequii tesseram decantatum* [...]. Kolozsvár 1760.

According to the title page and the score, the students sang the poem. Another interesting point is that the melody of the poem was linked with three other greeting poems which had been written for other invitees. Some earlier versions of the same melody, rhymed metrically, can be found in a wedding greeting of the College of Gyulafehérvár from 1702.³³

Having seen the *carmen elegiacum* and the *carmen lyricum*, let us discuss the *carmen heroicum*. In the second part of the *Palaestra eloquentiae ligatae* we can read about the *carmen heroicum*, which is the equivalent of epic poetry from the genre point of view. Quoting Masen: “Carmen hoc [...] Epicum etiam atque Epopoeia dictum est.”³⁴ The author focuses on the epos in this thematic unit, but also mentions other genres belonging here, for example the eclogue and the satire. Amongst the works written for Batthyány we can find eclogues. According to Masen, the definition of eclogue is: “*Ecloga est humilium personarum poesis rustica Epico versu exegitice vel dramatice, vel certe mixtum exposita.*”³⁵ The eclogue, which mostly imitated Vergilian bucolics, or the *carmen pastoritium* could well be one of the most splendid occasional genres, as they were often performed on stage. In our collection we can read two pastoral plays of the Piarist College of Kalocsa. The play *Palilia* was written in 1767.³⁶ We inherited its printed programme in which we can find the plot of the pastoral play, the description of the idyllions, and the cast. However, we can read the full manuscript of *Corydon* written in 1773.³⁷ Although it is not a pastoral play, the *Parvus Colossus*, which was written by the students of the Seminar of Pozsony and performed on Saint Joseph’s Day, in 1792, is a stage-performed bouquet of poems.³⁸ A part of the poems, which were addressed to Apollon and the six Muses (Polyhymnia, Calliope, Urania, Clio, Melpomene, Euterpe), were written in hexameter, distich and Sapphian stanza; the stanza structure of the other poems does not follow any of the antique examples, but uses artificial stanzas which are either author-invented, or copied from other sources. So under the name of Calliope we can find a poem whose stanzas consist of 7 Asclepiads and a 9-syllable, very rare Paroimiac.

³³ SZABOLCSI B.: *A magyar zene évszázadai. Tanulmányok a középkortól a XVII. századig* [The Centuries of Hungarian Music. Studies from the Middle Ages to the 17th Century]. Budapest 1959, 352–353.

³⁴ MASEN (n. 7) II 125.

³⁵ *Ibid.* 146.

³⁶ *Palilia in honorem dei urbis acta carmine bucolico et honoribus [...] Josephi e comitibus de Battyán [...] dum diem D. Josepho Sacram coleret oblata ab adolescentia utriusque eloquentiae Colocae in scholis piis ad XIII. Kal. April. anni M. DCC. LXVII.* Kalocsa 1767.

³⁷ Library of the Archdiocese of Esztergom-Budapest. Coll. 78. 3.

³⁸ *Sistite lectores! parvum spectate colossus, [...] Iosepho e comitibus de Battyán, [...] dum onomasticon suum recoleret, archi-episcopalis seminarii Posoniensis clerus iunior sub figurato sex musarum emblemate eius quidem in honorem publicae dein Laetitia augmentum suae denique observantiae monumentum collocavit MDCCLXXXII. XIV. Kalen. April. S. I. 1792.* Cf. KILIÁN I. – PINTÉR M. Zs. – VARGA I. (eds.): *A magyarországi katolikus tanintézmények színjátszásának forrásai és irodalma 1800-ig* [The Sources and Literature of the Dramatics of Catholic Educational Institutions in Hungary]. Budapest 1992, 241 nr. 326.

Calliope

seu Classis IV. Anni Theologorum

*Quodsi Castalides, si sacra Numina
Pindi, si citharas, si modulos meos
Non spernis PIE VIR! si teneris licet
Musas temnere sit religio TIBI:
Est, quod me stimulet, quodque det anxiae
Robur, quo reliquos inter, ad annua
Festino properem poplite, gaudia
Coetu comitata Sororum*

[...]

Urania was summoned by a poem which consisted of pairs of a hexameter and an 11-syllable Alcaic.

Urania

seu Classis II. Anni Theologarum

*Ah PRINCEPS! quid id est? incendor et ipsa repente,
Ut tam festivo vota feram die
Me TUA Majestas terret; sed provocat ille,
Qui de TE spirat large fluens amor.
Contrahe tantisper radios fulgoris, et Ostri!
Non possunt tanti lumina Nominis
Sustinuisse jubar. Quid mirum? Pannonis ora,
Et qua se late porrigit Imperii
Majestas, Nomen BATTHYÁNI non capit orbis.
Vincis divorum munere singulos.*

[...]

To Melpomene the Pozsony students assigned a stanza whose first five lines contain truncated hexameters, with a 3-syllable Molossus ending each. The sixth, closing line is different: “while those go to the hephthemimeres, which is the first long syllable of the fourth foot, the latter, the closing line goes just until the penthemimeres, which is the first longum of the third foot.”³⁹

Melpomene

seu Classis II. Anni Philosophorum

*Sim licet inferior reliquis aetate,
Nostra tamen chelys, et moduli concordēs
Queis TIBI vota cano, Superum consensu,
Ad Tua deproperant Pater Alme! festa*

³⁹ I am grateful to Prof. Tibor Szepessy for deciphering the metric formula quoted verbatim.

*O igitur veniam tribuas, votaue
Auribus excipias benignis!*

*Vive Deo, Patriaeque diu! Parcarum
Numina longa neant TIBI vitae fila:
Semper honos, nomenque TUUM perduret!
Fama per Europam volitet JOSEPHI
Principis, atque Patris Patriae BATTYÁNI,
Dum rutilis radies in astris.*

After these metrically interesting poems I present two pieces of concrete poetry, and a chronogram. Their authors intended them as gifts to the Archbishop. The concrete poems, which can be found in the Bibliotheca Collectanea in Esztergom, were published by István Killián in his thematic anthology.⁴⁰

The concrete poems and chronograms belong to the *techopaegnium*, an artificial kind of poetry. The above mentioned *Vita poetica* by Lukács Moesch lists 37 kinds of poetical mind game types in its chapter entitled *De lusibus et artificiis poeticis*,⁴¹ and categorises concrete poetry among acrostics. The *eteostica votiva* ('grateful chronograms') addressed to Batthyány stand after the above presented Sapphic carmen written by the students of the Calvinist College in Kolozsvár. They are in Sapphic stanzas as well.

Eteosticha votiva

*Quorum quaelibet Pericopa Sapphica, Adonico clausa,
Numerum complectitur Anni MDCC LX.*

*o DeCVs, Vera pletatis caVDens!
o saCer PraesVL! tIbI festVs aether
CVncta, qVae Voto preCibVs qVe posCIs,
praebeat VLtro
[...]*

Among the concrete poems there is a rather complicated work which consists of a combination of an acrostic, a mesostic and a telestic. This poem was written by József Süllyepüspöki to Batthyány, who was the Bishop of Kalocsa at that time, in 1764.⁴² The author made an appealing front cover for the poem. The cover says that the poem is entitled *Virescens palmaris statua*. (Fig. 2). The picture shows a palm tree which is usually the symbol of persistence and steadfastness in Christian symbolism. In its trunk the apostolic or bishop cross refers to Batthyány's rank as the Bishop of Kalocsa or to the Hungarian Church in general. Some building-shaped weights cling from the branches that refer to the sentence "*Crescit sub pondere palma*." The weight on the

⁴⁰ KILIÁN, I.: *A régi magyar képvess – Old Hungarian Pattern Poetry*. Budapest–Miskolc 1998, 62–65.

⁴¹ MOESCH L.: *Vita poetica per omnes aetatum gradus deducta [...]*. Nagyszombat 1693, 115–136.

⁴² For the publication of the poem, see KILIÁN (n. 40) 148–149.



Fig. 2: The front page of the pattern poem by József Süllyepüspöki

left is the side view picture of the Metropolitan Cathedral of the Assumption of the Blessed Virgin Mary in Kalocsa, the one on the right is the bishop residence in Hajós. We know nearly nothing about the author, József Süllyepüspöki, apart from his name. According to István Killián he could have been a teacher or a priest in Kisújszállás.⁴³ The dedication of the poem to Batthyány is interesting, because Kisújszállás was a characteristically Calvinist settlement (redemptus), where only one or two catholic

⁴³ Ibid. 306.

families were living in 1767, so it is more than likely that József Süllyepüspöki was a Calvinist, too.⁴⁴ The reason for choosing the Bishop of Kalocsa as a patron might be the remark by the vagabond poet, András Farkas Berei, which says that for one of his poems he got paid “as many gold coins as many lines”.⁴⁵

Amongst the occasional writings addressed to Batthyány we can find many other interesting pieces that cannot be published here for reasons of space. We hope that the examination of the poems which are related to Batthyány’s rank and his role as a patron will allow for numerous findings about Hungarian Neo-Latin occasional poetry in general. The genre-based approach discussed here is just one of the possible ones. Amongst the future research tasks we may include the stylistic and topologic research of the poems; their placement in the historical and social context; the determination of their role in the Archbishop’s representation; and the exploration of their possible relation to public poetry with a similar function.

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⁴⁴ Cf. SOÓS I.: *Az egri egyházmegyei plébániák történetének áttekintése* [Overview of the History of the Parsonages of the Diocese of Eger] Budapest 1985, 275.

⁴⁵ KNAPP (n. 1) I 44.

